

# KSOR GUIDE

February  
1978

Vol. 4 No. 2



**Cover by Judy Davidson**

**Inside cover by Ron Chaddock**

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 77520, with funds for subscribers and advertisers.

The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KS90.1 operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1,000 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6300. We welcome your comments. Call or write us.

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# The Amazing Tale of KSOR

by Lawson Inada

This goes way, way back, and involves  
all of us who are "on the air" —  
who breathe it in and give it out as song.

Somehow, something had gone wrong —  
abandoning the air to grass and trees,  
rain weaving through the mountains,  
In midst of beauty, something was missing,  
and no one knew what to do about it.

Air kept emptying itself in a vacuum.  
Words drooped in balloons like pollution:  
"This Lithia water just ain't getting it,"  
and "Work, work is all I ever do."

Feuds started over diets and apparel.  
Battles broke out between Trees and Hair.  
Fish and Deer got bugged by Bugs  
and all of them busted up Smudge Pots.

Shucks, can you blame them for sadness?  
There wasn't nothing to sweeten the ear  
but recycled wars and stereo spills,  
ploughs a-twanging on banging rock  
way down there in the lower forty.  
It was pathetic — even ol' Bear Creek  
turned tail and got all salty about it.

"KSOR to the rescue," you'd like to say.  
Nope. Shoot, twasn't quite so easy.  
Rumor had it he was gone, disgusted,  
taking all his love and laughter with him.  
Or had he ever been here at all?

We had to find him first, elusive as memory.  
We had to make him want to return.  
Frogs and trains cried themselves to sleep,  
calling and calling his name.

And as it turned out, he was really a she —  
a foxy Blackbird cooling her tail in Klamath.  
"Please, Ksor, taste this grant.  
We'll make you a nest like the Wolfman."

All this, of course, was to no avail.  
She wanted listeners she deserved,  
who wouldn't sell out, who would care.  
She wanted us to be true to the Word.

This is where you came in, remember?  
We had to trudge up tribulative slopes  
with love and equipment on our backs.  
We had to ride kilocycles right.  
We had to be good to the land and another.  
Years passed. We had to keep listening.

That shiney day, this is what we heard:

"Uh, this is Ksor your Basic Blackbird  
coming in. Can you read me?  
I'm talking strong fm, Free Me,  
and not just your Kinky Same Ol' Radio!

Flex your wings and let me hear you sing!  
Beautiful! Now hold my modulations!  
FEEEEEEL THE POWER! FEEEEEEL THE POWER!

Climb aboard my beak and get inside!  
Hit the tunnel marked 'Pilot Rock,'  
take a quick right at the 'Watershed' exit,  
hang a left at 'Rollarena,' then find  
the throbbing spirit of the Third Kind!  
Let your ears smile — You have arrived!

Everything is 'live' or taped up fine  
like mystic mummies in the pyramid of time!

FEEEEEEL THE POWER! FEEEEEEL THE POWER!  
And remember: YOU ARE KSOR!"

TALK STORY: 9:15 p.m. Mondays, 4 p.m. Wednesday Your host:  
Lawson Fusao Inada

# FROM THE DIRECTOR'S DESK

If January was any trend setter, 1978 promises to be a good year for KSOR. It opened with the KSOR Listeners Guild New Years Eve Party. Over 600 persons turned out to spend a most enjoyable evening with excellent local musical entertainment and a magnificient buffet dinner. At press time it appears that the Guild treasury generated a slight profit from the Party. It also provided good radio entertainment and a cultural service to the community. And that is also much of KSOR's mission.

Just after New Years the Education Broadcasting Facilities Program at HEW announced their grant of \$42,827 to KSOR for translators to extend our signal in southern Oregon and for a new stereo control room. The translators, two of which are solar-powered pilot projects, will take KSOR into the Roseburg-Sutherlin area, the Illinois Valley and to Yreca-Montague in California. The new control room will allow us to produce our locally prerecorded programming (such as Chatterbox, Crystal Set Theatre and Cookie Jar News) in stereo. It will also better equip us to produce new programming for local and regional-national use. The grant is an important step in KSOR's development and takes us one important increment closer toward qualifying for membership in the Corporation for Public Broadcasting and full member status in NPR.

In response to numerous requests from our listeners, and as another step toward CPB qualification, we are happy to move our sign-on up two hours. Commencing this month KSOR will begin broadcasting at 8 AM daily. We invite you to join us for a new program, *Ante Meridian*, at that time.

We think *Ante Meridian* will provide a pleasant and different way to open your day and ours and we'd like your comments on it. This move brings KSOR to an 18-hour day, the CPB minimum. Incidentally, when we do join CPB we anticipate a 6 AM sign-on.

Beginning with the current edition you can see the type of change we anticipate for the KSOR Guide under its new editor, Tom Tierney. Frankly, we're excited and hope you are equally pleased.

Last month I promised some comments on the Non-Commercial Radio Consortium of Oregon but we have so much to report in this space this month that that subject will have to wait until March.

In closing I'd like to acknowledge the retirement of a fine public servant to whom everyone associated with higher education in Oregon owes much. 1977's close saw Don Larson take his final leave of the Chancellor's office at the Oregon State Board of Higher Education after a most distinguished career. Throughout his service as Secretary to the State Board Don has been a strong, capable voice in support of higher education and public broadcasting. Those of you who are "charter members" of the KSOR Listeners Guild will recall the first Guild Benefit Concert, for which Don made a special trip from Eugene just to add his endorsement of the growth then planned for this station. He has been a valuable resource to all of us engaged in public broadcasting and we shall miss him. As he ventures into new projects I know he takes with him the good wishes of many around Oregon, particularly from those of us here at KSOR.

**Ronald Kramer**  
**Director of Broadcast Activities**

# SUNDAY

## 8.A.M. ANTE-MERIDAN

A mixture of light classical, light jazz, with news and public affairs.

### 10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

### 11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

### 1:30 PM — BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

### 2 PM — KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music redorded and played on the "Vorsettzer".

### 3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, humor, etc.

2-5 HUCHIE by Eugene O'Neill. A short play featuring Jason Robards Jr., with Jack Dodson, directed by Jose Quintero.

2-12 BROTHER, CAN YOU SPARE A DIME? American songs during the Great Depression.

2-19 NEW ENGLAND TALES OF THE SEA AND SAILORS. Cribbage board conversations with old time sailing skippers.

## 2-26 ANCIENT AND MODERN RUSSIAN CHORAL MUSIC

Page 1 - Ancient Russian Orthodox church music.

Page 2 - Modern Soviet secular works.

## 4PM SISKIYOU MUSIC HALL

5 Concerto No. 3 "a due cori" in F-Handel

12 Trio No. 6 in B Flat Major for Piano, Violin, Cello "Archduke" Op. 97- Beethoven

19 L'Arlesienne Suites-Bizet

26 The Gayne Ballet-Khachaturian

### 6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

### 7:30 PM — NEW YORK PHILHARMONIC

Weekly broadcast concerts by the New York Philharmonic now in its third broadcast season.

2-5 Symphony No. 2 (Schumann). Songfest (Bernstein). Leonard Bernstein, conductor; Clamma Dale, soprano; Rosalind Elias, mezzo soprano; Nancy Williams, mezzo soprano; Neil Rosenchein, tenor; John Reardon, baritone; Donald Gramm, bass.

2-12 New Work (Druckman). Symphonie No. 7 (Sibelius). Symphony No. 5 (Shostakovich). Lorin Maazel, conductor.

# WEDNESDAY

8 A.M. ANTE-MERIDAN  
 10 AM FIRST CONCERT

2-1 "The Wooden Prince"  
 Ballet, Op. 13 (Bartok)

2-8 Symphony No. 2 in D, Op.  
 43 (Sibelius)

2-15 Symphony No. 4 (Ives)

2-22 (WASHINGTON'S BIRTHDAY) (CHOPIN - 1810)  
 Ballade in G Minor, Op. 23;  
 Nocturne in F Minor, Op.  
 55, No. 1; Polonaise in F  
 Sharp Minor, Op. 44.  
 Washington's Birthday  
 (Ives)

6:00 PM — EARLY MUSIC  
 A new program on KSOR featuring  
 the music and instruments of the  
 Middle Ages, Renaissance and  
 Baroque. Features recordings and  
 live performances with musicians  
 including the Ars Musica of Ann  
 Arbor, the Jongleurs, and the  
 Baroque Performance Institute of  
 Berlin College. Produced by the Ohio  
 State University Telecommunications  
 Center.

## 1 PM TALK STORY

1:30 SPECIAL OF THE WEEK

2:30 FOOD FOR THOUGHT

3:45 WOMEN NOW

4 PM KSOR INFORMATION SERVICE

## 6:19 SISKIYOU MUSIC HALL

1 The "Triple" Concerto in  
 C, Op. 56-Beethoven

8 Russian Easter Overture,  
 Op. 36-Rimsky-Korsakoff

15 Die Alten Lieben Lieder-  
 Schumann

22 Piano Concerto No. 15 in B  
 Flat Major, K.450-Mozart

## 6:15 VINTAGE RADIO

## 6:45 ROCK

**Vintage Inn**  
 WINE - BEER

SERVED IN AN ATMOSPHERE OF SOFT  
 LIGHTS, GOOD MUSIC  
 & GOOD COMPANY

INN SPECIAL

BREAD  
 CHEESE  
 SALAMI  
 PICKLES  
 FRUIT

CHEESE FONDUE

ALM  
 PECAN

EVENING GUITARS

JUST A SHORT WALK FROM  
 THE SHAKESPEAREAN THEATRE

5 GRANITE STREET  
 ASHLAND (Next to VIEO S)

IKI MAHAR  
 TELEPHONE 482-2202



# THURSDAY

|        |   |
|--------|---|
| 8 A.M. | ANTE-MERIDAN  |
| 10 AM  | FIRST CONCERT   |
| 2-2    | KREISLER - 1875) Six Selections for Violin and Piano                            |
| 2-9    | (BERG - 1885) "Lulu" Ballet Suite   |
| 2-16   | Lute Suite No. 4 in E, BMV 1006A (Bach)   |
| 2-23   | (HANDEL - 1685) Organ Concerto No. 9 in B Flat; Concerto Grosso No. 2 in B Flat |
| 3 PM   | BALDWIN WALLACE CONCERTS  |
| 4 PM   | FOCUS   |
| 4:30   | MBARI MBAYU   |
| 5:30   | 900 SECONDS   |
| 5:45   | HOLISTIC HEALTH   |
| 6 PM   | KSOR INFORMATION SERVICE  |
| 6:19   | SISKIYOU MUSIC HALL   |

- 2 Suite No. 3 in D major for Orchestra-J.S. Bach
- 9 Enigma Variations, Op. 36-Elgar
- 16 Symp. No. 6 in F, Op. 68 "Pastorale"-Beethoven
- 23 Symphony "Mathis Der Maler"-Hindemith

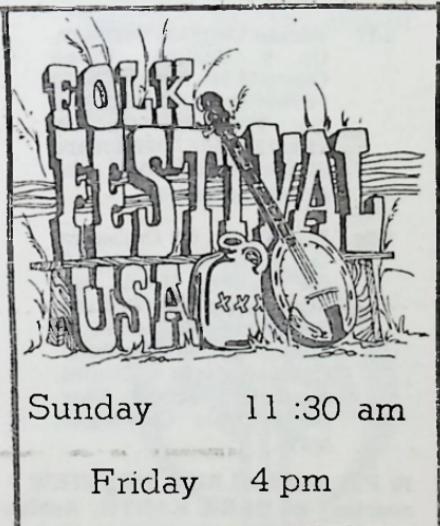
9:15 JAZZ REVISITED  
9:45 ROCK



# FRIDAY

|        |  |
|--------|--|
| 8 A.M. | ANTE-MERIDAN   |
| 10 AM  | FIRST CONCERT  |
| 2-3    | (MENDELSSOHN 1809) Symphony No. 1 in C Minor, Op. 1                        |
| 2-10   | String Quartet No. 2 (Ginastera)   |
| 2-17   | (CORELLI-1653) Concerto Grosso in D, Op. 6 and 7; "La Peri" Ballet (Dukas) |
| 2-24   | Symphony No. 1 in E, Op. 26 (Scriabin)                                     |

3:00 PM — KEYBOARD IMMORTALS  
(see Sun. 2:00 PM)  
4:00 PM — FOLK FESTIVAL U.S.A.  
(see Sun. 11:30 AM)  
6 PM KSOR INFORMATION SERVICE



6:19 SISKIYOU MUSIC HALL

- 3 Variations on a Theme by Haydn, Op. 56B-Brahms
- 10 Harpsichord Suite No. 3 in D Minor-Handel
- 17 Rustic Wedding Symphony-Goldmark
- 24 The Pines of Rome-Respighi

8 PM CHICAGO SYMPHONY

- 2-3 Air 'ON THE G string from Suite No. 3 in D for Orchestra (Bach). Variations for Orchestra (Carter). Symphonie Fantastique, Op. 14a (Berlioz). Sir Georg Solti, conductor.
- 2-10 Symphony No. 2 in C Minor (Mahler). Beverly Wolff, mezzo-soprano; Kathleen Battle, soprano; Chicago Symphony Chorus with James Levine conducting.
- 2-17 Roman Carnival Overture, Op. 9 (Berlioz). Piano Concerto No. 3 in C, Op. 26 (Prokofiev). Symphony No. 7 in A, Op. 92 (Beethoven). Leonard Slatkin, conductor; John Browning, piano.
- 2-24 Five Pieces for Orchestra, Op. 10 (Webern). Serenade for Tneor, Horn, and Strings, Op. 31 (Britten). Symphony No. 4 in E Minor, Op. 98 (Brahms). Carlo Maria Giulini, conductor; Robert Tear, tenor; Dale Clevenger, horn.

10 PM JAZZ ALBUM PREVIEW  
courtesy of RARE EARTH, Ashland  
10:40 JAZZ

# SATURDAY

|                                 |  |
|---------------------------------|--|
| 8 A.M.                          | ANTE-MERIDAN   |
| 10 AM                           | MUSIC OF PUCCINI   |
| 10:30                           | DUTCH SOLOISTS   |
| <b>11 AM METROPOLITAN OPERA</b> |  |
| 2-4                             | OTELLO (Verdi)   |
| 2-11                            | ADRIANA LECOUVREUR (Cilea)   |
| 2-18                            | EUGENE ONEGIN (Tchaikovsky)  |
| 2-25                            | BORIS GODUNOV (Mussorgsky)   |
| <b>2:00 OPTIONS</b>             |  |
| <b>3 PM MUSIC HALL DEBUT</b>    |  |
| 4                               | Schoenberg<br>String Quartet No. 1 in D Minor, Op. 7<br>The Juilliard Quartet  |
| 11                              | Prokofiev<br>Ivan the Terrible-Oratorio (excerpts)<br>Moscow State Chorus<br>U.S.S.R. Symphonie Orchestra-Abram Stasovich Conductin  |
| 18                              | Arthur Farwell<br>Navajo War Dance<br>Pawnee Horses<br>Indetunga's Thunder Song<br>Song of the Deathless Voice<br>The Old Man's Love Song<br>Preston Ware Orem<br>American Indian Rhapsody<br>Charles Wakefield Cadman<br>Four American Indian Songs, Op. 45<br>New World Chorus, John Miner, Conducting<br>Peter Basquin, Piano |

25 Benjamin Britten  
 Songs and Proverbs of William Blake  
 The Holy Sonnets of John Donne  
 +Peter Pears  
 Dietrich Fischer-Dieskau

**4 PM SISKIYOU MUSIC HALL**

4 Cello Concerto in A minor-Schumann  
 11 Symph. No. 29 in A Major, K.201-Mozart  
 18 The Plow That Broke The Plains-Thomson  
 25 Romeo and Juliet (Fantasy-Overture)-Tchaikovsky

**7 PM EARPLAY**

2-4 A PHOENIX TOO F R E Q U E N T By Christopher Fry. A new BBC production of the award-winning play about a young widow who is distracted from her grief, written by the author of the popular play, THE LADY'S NOT FOR BURNING.

2-11 THE DISINTEGRATION OF AARON WEISS by Mark Medoff. A seriocomic play about the trials and tribulations of a young man coming of age in the 1970's.

2-18 CHINAMAN'S CHANCE by Roy London. A story based on an old Hassidic tale but set in the modern day world of horse racing. Starring Judd Hirsch.

2-25 JUDGEMENT, PART ONE by Barry Collins. A dramatic monlogue that chronicles the harrowing experiences of a Soviet officer during World War II.

8:00 PM — COOKIE JAR  
 A potpourri of absurdity and information.  
**9 PM LIVE FROM THE VINGAGE INN**  
 KSOR broadcasts live performances of local artists.

**10 PM LITHIA SPRINGS SPECIAL**

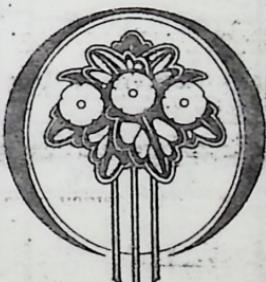
A program of folk and contemporary music and comedy.

**12:00 AM -- WEEKEND JAZZ**



**THOUGHT FOR THE MONTH**

It's just a matter  
 of mind over matter.  
 If you don't mind  
 it doesn't matter.  
 Mark Twain



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Ante - M

HOLISTIC HEALTH

FOOD FOR THOUGHT

900 SECONDS

WORDS &amp; MUSIC

FOLK  
FESTIVAL  
U.S.A.

BBC SCIENCE MAG.

KEYBOARD  
IMMORTALSSUNDAY  
SUPPLEMENTSISKIYOU  
MUSIC  
HALL

VOICES IN THE WIND

NEW YORK  
PHILHARMONICJAZZ REVISITED  
JAZZ CONT.WEEK END  
JAZZCONCERTS  
FROM  
GERMANY

PEOPLE &amp; IDEAS

CLASSICAL  
SHOWCASECRYSTAL SET  
THEATRE

KENT IN CONCERT

PUBLIC POLICY  
FORUMS

CHATTERBOX

JAZZ CONT.

KSOR

EAR

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Siskiyou Music

TALK STORY

CRYSTAL SET

VINTA

FM Radio

N T F S

Meridian

Concert

|                    |                 |                            |   |
|--------------------|-----------------|----------------------------|---|
| MUSIC              | BALDWIN WALLACE | KEYBOARD IMMORTALS         | MUSIC HALL DEBUT                              |
| STORY              | FOCUS           |                            |   |
| CIAL<br>THE<br>EEK | MBARI-MBAYU     | FOLK<br>FESTIVAL<br>U.S.A. | SISKIYOU<br>MUSIC<br>HALL                     |
| RR THOUGHT         | 900 SECONDS     |                            |   |
| EEEN NOW           | HOLISTIC HEALTH |                            |   |
| AMINATION          | SERVICE         |                            |   |
| ÄC                 | Hall            | CHICAGO SYMPHONY           | EARPLAY<br>COOKIE JAR                         |
| IE RADIO           | JAZZ REVISITED  | WEEK END JAZZ              | LITHIA<br>SPRINGS<br>SPECIAL<br>WEEK END JAZZ |
| ock                |                 |                            |   |

# Motel Galleries

by Elaine A. Witteveen

"Beautiful Paintings and Fine Frames — Nothing Over \$39," proclaim the ads. Motel art, as it is now called, is selling and selling. What is it? Paintings (usually advertised as genuine "oil" painted on the assembly line in Taiwan or Hong Kong, and frames purchased from Taiwan or Mexico, coming in by the truckload to the big motel in your area. They say you can't argue with success, but people are not only arguing about it, they're made, and a few are doing something about it.

We are feeling the effects in the Rogue Valley as a growing number of these "shows" have taken dollars out of the local economy. The motel sellers blitz the area (and they are now nationwide, travelling in forty states) with appealing advertising. They attract a crowd for a big weekend or Sunday sale, and to some it's as alluring as a circus. They take your money and run. Until the next time. And the next time, in many places, is often the very next week! The operator trucks into town, buys his weekend "license", and sets up his paintings and frames in a big motel room. His advertising already placed in the papers, and on TV, he simply waits for the coming horde of eager buyers. Then, when a painting is sold, he replaces it with another one exactly like it.

In defense of his sales, one such operator protested, "The public gets exactly what he pays for", and he may be right. The paintings look like what they are, assembly line work. But even so, it is evident a lot of people will buy any kind of "oil" painting provided it's cheap enough, it's highly advertised as a sale, it's sold in a non-gallery atmosphere like a motel room, and there is a huge selection of paintings.

"Where there is money to be made, somebody will be there to make it. Any vaccum is bound to be filled" you say. But what of the local artist? He paints his pictures one at a time, puts creative

effort into it, purchases a frame to suit it and sometimes it may sit around for years waiting for a buyer. He is rightly indignant when art-dollars are snatched away by a fly-by-night operator. And the frame dealer, who stocks frames and mouldings, what of him? One dealer told the writer that the frames in these motel sales are much like he himself handles but are actually higher in price. Then there is the question of making good on his product. The motel sale operator, on the other hand, doesn't have that kind of responsibility.

Some helpful ideas for local artists and framers. Motel art unquestionably depends upon cheap assembly line painting and the quality is just what you'd expect. For one thing you can endeavor to let the public know the difference between such work and yours. Your guarantee of workmanship, your originality, your work painted one at a time rather than mass produced.

If your frames and paintings have a reputation for value and you have a few faithful collectors, you probably won't be too concerned. However, it may be this very reason that keeps more of you from striking out against this growing invasion. The artists feel comparatively safe. They sell to a "higher-class" market. True enough, it is difficult to assess the damage to the individual artist, but sales keep eating into the market on a nation-wide basis, and thousands of small galleries with high costs and low profit margins are going out of business. Some dealers, however, financially able to ride it out, feel comforted in the feeling that the saturation point has already been reached, and this fad will soon vanish away. Let's hope so.

Elaine Witteveen is a Jacksonville artist and member of the Oregon Arts Commission.

# The Way They Were

by Al Reiss

The Ashland Film Society is now in its sixth year. There is something indicative in the suggested costume for the Feb. 13th birthday party at Jazmin's. The current information sheet of AFS says, "Costumes of the 30s. The movie is "Top Hat," from the 1930s, with Ginger Rogers and Fred Astaire.

The point is that "the movies" as we call them, are a time machine. Strike machines. They are a means of bridging time. They can take us back to where we were, and sometimes make us wonder how we ever got where we are.

American movies of the 1940s, 30s, 20s, and before, about subjects contemporary to their times, show us the times in many more ways than what appears directly in front of the camera.

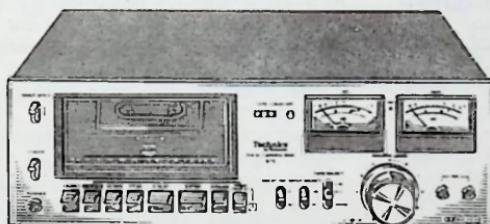
A Laurel and Hardy comedy filmed in the early 30's on exterior locations around Los Angeles historically preserves the scenery, architecture, speech patterns and social attitudes of the day.

When recent films like "Chinatown," "Day of the Locust" and "The Fortune" attempt to re-create a similar period, the job is now one for the art director, not the cameraman, as it was then. (The same residential court apartments were used in "Day of the Locust" and "The Fortune.")

Continued on Page 16

# Technics

by Panasonic



## RS-615US

Stereo cassette deck with Dolby\* noise reduction system. CrO<sub>2</sub>/FeCr/Normal tape selector. DC motor control. Timer standby mechanism for unattended record or playback with optional timer unit. 41-step L/R dual input level control. High precision level meters. Oil-damped cassette compartment door. Super alloy record/playback head.

\*Dolby is a trademark of Dolby Laboratories, Inc.

under \$195

**coleman**  
IN THE K MART PLAZA

# The Old Ways, continued

During the 40s World War II movies glorified valor in combat, on our side. They also depicted food and gasoline rationing, round-the-clock shifts in defense plants, housing shortages and the situations of armed services people; those who came back, those who did not, and the ones who waited for them. William Wyler's definitive 1946 release was "The Best Years of Our Lives." In that movie the condition of three returning servicemen was the principal story, but the incidentals in the picture identify the times for us in a way that cannot be recaptured. Because our attitudes have changed. As an instrument of popular culture, films are a circular causation, at once shaping the culture while being shaped by it.

Early 1940s war pictures gave Caucasian Americans a one-sided picture of Japanese; not only of some Japanese people as military enemies. Not until 1954 and even the 1970s did we get a different perspective concerning Japanese Americans with films like John Sturges' "Bad Day at

Black Rock" and John Korty's "Farewell to Manzanar" (made for TV).

Some films, although depicting their times, leap outside them, such as Orson Welles' "Citizen Kane." (to be shown by AFS on Feb. 26). Welles, then in his 20s and actor-director, created a piece of cinematic art which, since its release in 1941, has been a watershed for subsequent filmmakers.

So what will today's pictures about today show us, in sidelight, in future years?

Can you imagine a San Francisco without cable cars? It has been discussed. Even the second-rate detective films shot there could preserve some of the way we were.

One day we may look back on outdoor films made in Oregon in order to remember what a tree looks like.

*Al Reiss writes for the Medford Mail Tribune. His columns on cinema and entertainment have appeared frequently in the KSOR guide.*



Jeannie Linn

# Daniel Martin - a review

REVIEW BY JOHN STAFFORD

DANIEL MARTIN

by John Fowles

Boston, Little-Brown 1977

\$12.95; 629 pp.

In his latest and already much-acclaimed novel, John Fowles has all but abandoned the intricate, puzzle-solving devices that were the special appointments of his best known earlier books, *The Magus* and *The French Lieutenant's Woman*.

For the reader who has enjoyed in Fowles the atmosphere of mystery, intrigue and adventure, *Daniel Martin* may be something of a disappointment. For the reader who has been troubled by commercial, entertaining "concessions" in the work of an otherwise first rate novelist, the straightforward proceedings here, devoid of trickery (literary or otherwise) will appear to be "the real thing" at last.

This novel is unquestionably Fowles' most "serious" work to date. The author's preoccupations here are with sexuality, as in all of his past works, and nationality — what it means to be English, and how that differs from being American. Fowles is also concerned with professionalism, with making peace between commercial demands and the requirements of art, and with the ways in which the past forces itself upon us.

*Daniel Martin* is a middle-aged Englishman long accustomed to living in California as a very successful screenwriter. Engaged in a faltering affair with a young Scottish actress in Los Angeles, he is suddenly recalled to England, at the request of his former wife and her sister, to see his terminally ill former brother-in-law. He is at first hesitant, but acquiesces in the hope that an extended estrangement can at last be ended.

As a student at Oxford, Dan had been part of an intense foursome, including Anthony, the dying man, Jane, Anthony's wife, and Nell, her sister and his former wife. Dan married Nell, but secretly wanted Jane; only when their respective fates were sealed in impending marriages did Dan and Jane acknowledge their love. Fowles makes clear that they have spent over twenty years suppressing their desires, and a large part of the book is devoted to a slow, painful, elaborate unveiling of the inevitable. For Jane, the process is a matter of refusing to hide any longer in the emotional sterility of her life as the proper wife of an Oxford philosophy don. For Dan it is a matter of finding within himself the maturity to respond with his whole being to a woman — no mean task.

Along the way, there are numerous flashbacks, including two fine passages of erotic reminiscence that should help continue Fowles' reputation as one of the best of sensual artists. The narrative is cast as the novel that Dan had always meant to write, and it shifts from first to third person according to "Dan's" detachment or involvement in the matter at hand. The only "trick" that Fowles resorts to is the slowly developing idea, and desire in Dan to carry it out, of his writing a novel — in many ways, "*Daniel Martin*" is no doubt an autobiographical character, and the development of his resolve to write a novel about his life is intermingled with the desire of Fowles to write a novel of his own life.

Perhaps the most obvious departure in this novel from the rest of Fowles' work is a deepened concern with the personal. This may seem at first an absurd statement, as the earlier novels focus quite specifically on the mysteries of emotion and the obscure working of the mind, while much of

Continued

# Daniel Martin

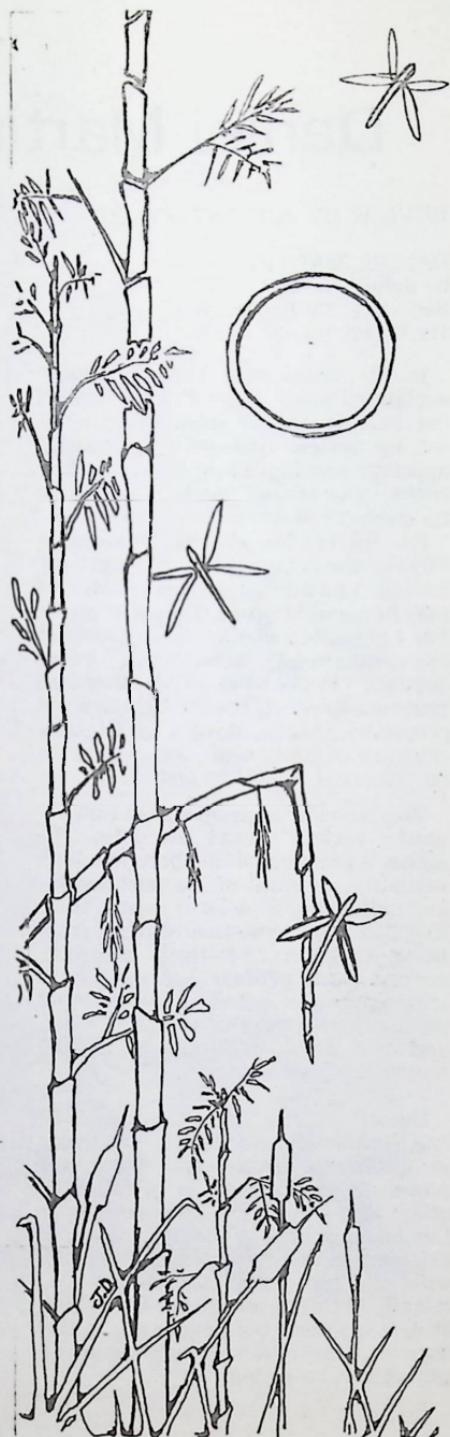
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the present work is focused on national character, general truths and cultural verities. But it is the autobiographical elements of *Daniel Martin* that heightens the sense of the personal here, the feeling that Fowles is groping through his own soul to achieve his leading character. There was a clever detachment in his portrayal of Nicholas Urfe in *The Magus* still more distance in the Victorian gentleman of *The French Lieutenant's Woman*; Daniel is immediate.

Daniel Martin is also the first of Fowles' characters to exist in the day to day mundanity of "real life." Gone are the mysterious Sirens of *The Magus*, the archetypal artists of *The Ebony Tower* the composite "man of the times" of *The French Lieutenant's Woman*. Like the characters of Saul Bellow, Dan is a contemporary humanist trying to make sense of the world and maintain a relative degree of sanity and happiness within it.

To the extent that he has transcended his previous achievements, Fowles has triumphed here. It is one thing to devise an elaborate scheme, a parable for human existence, and execute it with inimitable grace. But to be even more than a consummate story-teller requires a depth of perception and soul that take the reader far beyond the realm of entertainment. Fowles has done that in *Daniel Martin*, and this novel clearly establishes him, in my opinion anyway, as the preeminent English novelist.

John Stafford is a writer, recently moved to Ashland from Aspen, Colorado, where he published a small newspaper.





Jeanie Linn

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Ashland, Ore. 97520



# Arts

## Calendar



## Theatre

Feb. 22 - Hungarian Folk Valet, season tickets available. For more info. call 779-3932. Hendrick Jr. High School at 8:00.

Feb. 24-26 and March 3-5, S.O.S.C, Theatre Arts Dept. presents Anton Chekov's "The Three Sisters". 8:00 p.m. in the Mulkey Auditorium. For more info. and tickets call 482-6346.

Feb. 2-4, 9-11, and 16-18 - Medford Community Dinner Show, Neil Simon's "A Shot in the Dark". Dinner 6:30 and show at 8:00 at the Holiday Inn. 779-6880.

S.O.S.C. Student Productions presents One Act Plays in Studio One on Feb. 3rd, d 5th. For more info call SOC Theatre Dept.

The season opens for Ashalnd Festival Stage II on February 3 and will present four plays in rotation through April 1, (no plays on Mondays). The plays are "Tartuffe" by Moliere, "Private Lives" by Noel Coward, "Mother Courage" by Bertolt Brecht and "The Effect of Gamma Rays on Man in the Moon Marigolds. Tues, Wed, and Thurs. Evenings - 3 tickets for the price of 2. For more info and tickets call 482-4331.

Continued



## Galleries

Feb. 1-10 Rogue Gallery presents TEN WESTERN ARTISTS. W.A.A.M.  
Traveling Exhib.

Feb. 10-28 Michael Loomis Sculptures at the Rogue Gallery, 772-8118.

Feb. 13-30 S.O.S.C. Faculty Art Exhibit in the Stevenson Union.

## Workshops

Poetry workshops on Mondays, led by Bruce Marrs, at 159 Laurel St., Ashland. Registration \$6.00.

Informal discussion group dealing with some of C.S. Lewis' most enjoyable and imaginative writings, The Narnia Tales. Wednesdays at 3:30 at the Newman Center.

Friday Feb. 10th the Medford Library is having a Story telling forum at the Holiday Inn. Non-members invited, registration before Feb. 7. For more info. call 776-7287.

## Children

Childrens Story Hour every Tuesday 10:00 - 11:00 for pre-schoolers at the Medford Public Library.

Story Hour for pre-schoolers at the Ashland Public Library every Wednesday at 10:00 a.m.

Saturdays will be story hour for kids and a program to make their own' film stories. The program is at the Ashland Public Library. For more info call 482-1151.

Feb. 2 - George Washington Liars Contest and Cherry eating time. Submit entries to Ashland Public Library.

Feb. 11 - 2:00 p.m. Valentine Talent Show for children. Submit entries to Ashland Public Library.

Saturday Feb. 19 at 2:00 p.m. - Laura Ingals Wilders Gingerbread Festival and Bake Day. For more info call Ashland Public Library.

Feb. 24 - A workshop at 2:30 p.m. "February Days in Drama" at the Ashland Public Library.

# Films

Feb. 5 - Ashland Film Society presents Alfred Hitchcocks "The Lady Vanishes". 59 Winburn Way at 6 and 8 p.m. \$1.25 Members, \$2.00 non-members and 50 cents for Seniors and Children under 12.

Feb. 13 - Birthday Party for Ashland Film Society at Jazmin's. Costumes of 30's and Festivities. Fred Astaire and Ginger Rogers "Top Hat". Cover charge \$3.00.

Feb. 19 - Alec Guiness "The Horses Mouth" at 59 Winburn Way at 6:00 and 8:00 p.m.

Feb. 26 - Orson Welles' "Citizen Kane" by Ashland Film Society, 59 Winburn Way 6 and 8 p.m.

# Music

Feb. 7 - Rogue Valley Symphony at the S.O.S.C. Music Recital Hall, 8:00 p.m.

Feb. 8 - 12:00 The Royal Lichtenstein at S.O.S.C. Stevenson Union Patio, outside if weather permits.

Feb. 11 - Frances Madachy, Piano Recital at S.O.S.C. Recital Hall, 8:00 p.m.

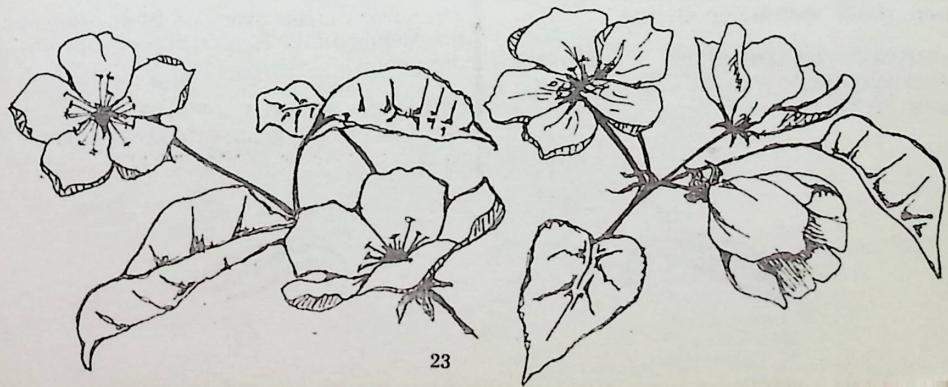
Feb. 14 at 4:00 p.m. is the Senior Recital at S.O.C. Recital Hall.

Feb. 15 - Blue Moon Cafe at S.O.C. Stevenson Union Snack Bar.

Feb. 16 - Performing Chamber Ensemble at S.O.S.C. Music Recital Hall, 12:30 p.m.

Feb. 25 - 8:00 a.m. (all day) is the SOMEA Vocal Festival at the Music Recital Hall at S.O.S.C.

Feb. 27 at S.O.S.C. Recital Hall is a Vocal and Instrumental Jazz Concert at 8:00 p.m.



# galleries

ALABASTER EGG: 175 E. Calif., Jacksonville. Noon to 5 p.m., closed Monday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m., closed Sunday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: 160 E. Calif. St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: 175 W. Calif. St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

LAMPLIGHTER GALLERY: 165 E. Calif. St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Third Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON TRADER: 135 W. Calif. St., Jacksonville. 10 a.m. to 5:30 p.m. daily. 1 to 5 p.m. Sunday.

PAULSEN HOUSE: 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. Wednesday thru Monday, 9 a.m. to 5:30 p.m. Tuesday. Admission charge.

ROGUE GALLERY: 40 S. Bartlett, Medford. 9 a.m. to 4 p.m. daily. Closed Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

VILLAGE GALLERY: 130 W. Calif., St., Jacksonville. 11 a.m. to 4 p.m. Wednesday thru Saturday, noon to 4 p.m. Sunday.

WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment. 899-1983.

SHARON WESNER STUDIO-GALLERY: 160 E. Calif., St., Jacksonville. Phone 899-8657.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: 30 S. 1st St., Ashland. On-going exhibits of student work.



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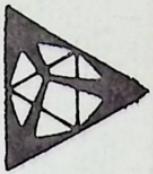
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Bruce Seymour  
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Linda Becker

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Sharon Bozovsky  
Jim Noxon  
Dennis Sherwood

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